

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀράτων τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 24, 1840.

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MOST of our readers will remember that, some little while since, an act of Parliament was partly bungled, partly smuggled, into existence, professing the purpose of lopping off certain branches of large and unnecessary expenditure in the established church, and devoting the sums so confiscated (we know not what other term to use) to increasing at once the number and income of the real workers in the vineyard. So far as mere words go for anything, all this seemed well enough. Reform was wanted—nobody disputed it; but we never had any faith in the sincerity of a reform thus emanating from the high-places of the church itself. The old saying about “robbing Peter to pay Paul” suggested itself to us, and, coupled with the Bishop of London’s declaration of motives for bringing about the proposed reform, and the Rev. Sidney Smith’s most pithy letter in answer thereto (both of which are doubtless fresh in the memory of our readers), led us to suspect that the old victim was again to be singled out for sacrifice—that an institution founded by wisdom and piety, which has for the last two centuries been undergoing a gradual process of pillage, was about to endure a new and wholesale spoliation—in other words that, instead of applying a corrective for the idleness of prebends who disdain to discharge their over-paid duties, and of minor-canon who, in defiance of the original charter of their creation, neither will nor can take their appointed parts in the solemnization of cathedral worship, the church reformers intended, ay, intended *from the first*, to commit one more fraud by attacking the present miserable stipends of choir-men and organists. Acting on this supposition, we have for some time past, in occasional articles on church-music, laboured to prepare the public mind for resistance to such an attempt, by discussing the usefulness and necessity of fine music in public worship, and it is now pretty evident that our suspicions were well-founded. The first indication of actual hostility was the refusal of the Chapter of St. Paul’s to appoint a vicar choral in the room of the late Mr. Goulden,

VOL. XIV.—NEW SERIES, VOL. VII.

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founded on the authority of the act of Parliament. This decisive step seems to have aroused the cathedral organists of England to a sense of their danger, and the result is the following memorial:—

The Memorial of the underwritten, respectfully addressed to the Very Reverend the Dean, and the Reverend the Chapters of the Cathedral and Collegiate Churches of England and Wales,

SHOWETH,

That your memorialists view with regret the imperfect manner in which the service is at present performed in our Cathedral Churches.

That the Choirs are inadequate to the due and solemn performance of Cathedral music; and that such improvements as the Chapters may be pleased to make in their respective Choirs will be hailed by your memorialists with gratitude.

That they would respectfully offer the following suggestions to the consideration of the Chapters:—

1. That for the proper performance of Cathedral music, four voices at least are required to a part, viz. four Altos, four Tenors, and four Basses, with an appropriate number of boys.

2. That it would be desirable to have a practising-room established, in which the Choir might meet once a week, to rehearse the music for the following Sunday, and thus the sacredness of Church music be more religiously regarded.

3. That the Organist, as master of the boys, should more completely direct their musical education—as, indeed, according to the spirit of the several statutes, he is bound to do; by which means they would be kept in an efficient state, and be taught not only to sing at church, but also to play upon instruments, and be well grounded in the theory of music. It is, however, self-evident, that the discharge of the duties which would fall upon us, were this memorial fully carried out, would involve the abandonment of that large portion of our professional employment which is utterly unconnected with our proper duties as Cathedral Organists. These engagements are at present absolutely necessary for the decent support of ourselves and families: we would gladly devote a larger portion of our time to our Cathedral duties, and can only hope that if more is required of us than when we were first appointed to our situations, we shall not be suffered to lose thereby.

Your memorialists trust that this statement of their views and wishes will be received in the same spirit in which it is submitted to your consideration. They hope they shall not seem to be stepping out of their proper sphere if, in conclusion, they revert to the great benefit which would result to the cause of religion throughout the land, from the more decent and solemn performance of the daily service in every Cathedral; which could not fail, among other effects, to produce a deeper feeling of the beauty of Church music, and increased congregations on week-days. And your memorialists, &c.

J. Amott, Organist of the Cathedral, Gloucester.

R. A. Atkins, Organist of the Cathedral, St. Asaph.

J. Barrett, Organist of the Cathedral, St. David's.

G. Bates, Organist of the Cathedral, Ripon.

J. Bennett, Organist of the Cathedral, Chichester.

Z. Buck, Organist of the Cathedral, Norwich.

A. T. Corfe, Organist of the Cathedral, Salisbury.

J. D. Corfe, Organist of the Cathedral, Bristol.

G. J. Elvey, Mus. Doc., Organist of St. George's, Windsor.

F. Gunton, Organist of the Collegiate Church, Southwell.

J. J. Harris, Organist of the Collegiate Church, Manchester.

T. Haylett, Organist of Chester Cathedral, formerly of the Choirs, Cambridge.

J. Hunt, Organist of the Cathedral, Hereford.

R. Janes, Organist of the Cathedral, Ely.

J. Mitchell, Organist of Eton College.

W. Perkins, Organist of the Cathedral, Wells.

J. Pring, Mus. Doc., Organist of Bangor Cathedral, late Chorister of St. Paul's Cathedral.

J. B. Sale, Organist to her Majesty of the Choirs of the Chapel Royal and Westminster Abbey.

G. Skelton, Organist of the Cathedral, Lincoln.

G. Smart, Knt., Organist and Composer to her Majesty's Chapel Royal.

J. Speechley, Organist of the Cathedral, Peterborough.

W. Sudlow, Organist of the Collegiate Church, Manchester.

J. Turle, Organist of Westminster Abbey.

Attached to this, there is the following co-memorial from certain members of the profession :—

We the undersigned, members of the musical profession, would view with great satisfaction the adoption of any measure similar to that recommended in the annexed memorial. We feel confident that any step which the Deans and Chapters may be pleased to take for the restoration of our noble Cathedral Service to its proper dignity and magnificence, would raise the musical taste of the people at large, and enable each organist to devote himself wholly and solely, as it is desirable he should be able to do, to the duties of his church, to the general superintendence of the choir, and to the composition and arrangement of the Cathedral music.

Anderson, G. W., Director of her Majesty's Private Band.

Barnett, Robert, Royal Academy of Music.

Bellamy, Thomas Ludford.

Bennett, William Sterndale, Professor of Music, Royal Academy.

Benson, George, Armagh Cathedral.

Bishop, H. R., Mus. Bac., Oxon.

Blackburn, J., Organist of Clapham Church, formerly Chorister of St. Paul's Cath.

Calkin, Joseph, Conductor of her Majesty's State Band.

Cherry, Richard, Organist of St. Mark's, Armagh.

Cooke, T., London.

Cramer, François.

Cramer, William.

Elliott, James, Organist of Curzon Chapel, Mayfair.

Hackett, Charles D., Organist of the Parish Church, Rotherham.

Harris, George F., Organist of St. Lawrence Jewry, Guildhall, and St. Mary Magdalene, Milk Street, London.

Hawes, William, of St. Paul's Cathedral and the Chapel Royal.

Horsley, William, Mus. Bac., Oxon.

Knyvett, Charles.

Loder, John D., Director and Leader of the Philharmonic Society.

Lucas, Charles, Professor of Music, Royal Academy.

Morgan, J., Organist of Christ Church, Cheltenham.

Moxley, A. J. S., Organist of Covent Garden Church, formerly Chorister of St. Paul's Cathedral.

Oliphant, Thomas.

Potter, Cipriani, Principal of the Royal Academy of Music, London.

Severn, J. H., Organist of the German Lutheran Church, Trinity Lane, City of London.

Smith, G. Townsend, Organist of St. Margaret's, Lynn, Norfolk.

Sturgess, Edward, Organist of the Foundling Hospital, late Chorister of St. Paul's Cathedral.

Spencer, Charles Child, London.

Taylor, Edward, Gresham Professor of Music.

Walmisley, Thomas Attwood, B.A., Trinity College, and Professor of Music in the University of Cambridge.

Westrop, Henry, London.

And, lastly, signed by 115 beneficed clergymen, comes the annexed recommendation :—

We the undersigned, Clergymen of the Church of England, would view with heartfelt satisfaction the adoption of any measure similar to that recommended in the annexed memorial. We feel confident that any steps which the Deans and Chapters may be pleased to take for the restoration of our noble Cathedral service to its proper dignity and magnificence, would gain for them the affections of the people at large, would advance in no small degree the cause of religion throughout the land, and would promote the glory of Almighty God, by fully carrying out the intentions of the founders of our Cathedrals; whose main object, it is evident, was to secure the due and solemn performance of Divine service in every Cathedral daily for ever.

Upon the matter of this memorial we shall, at present, offer no remark, preferring to reserve comments, which must necessarily be extensive, for a forthcoming article. On its manner, it may be enough to say that the memorialists

are probably good judges of the kind of respect in which the feelings and attainments of musical artists are generally holden by Deans and Chapters. To our thinking, however, such a method of procedure were about as promising of good effect, as were a polite request made in Field-lane for the restitution of some filched chattel. We regret to think that the cases are exactly parallel—the robbery has been just as indisputable in the former as in the latter instance, and the petition for redress will, we fear, prove not an atom more effective.

The striking fault of this memorial is that it is too confined an expression of sentiment. Great men who have committed great wrongs are accessible, as to their misdeeds, only to the voice of *universal* opinion. Whether the Deans and Chapters of England will prove exceptions to this rule, remains to be seen.

MUSICAL BIOGRAPHY.—No. XIX.

GIOVANNI MANE JARNOWICK.

GIOVANNI MANE JARNOWICK, or Giornovicki, was born in Paris, of Italian parents, in the year 1745. He studied the violin under the celebrated Lolli, and was his favourite pupil. His first performance in public was at the *Concert Spirituel*, in Paris, on which occasion he chose for his *debut*, the sixth Violin Concerto of his master. At first, however, he was not successful; but he was of a temperament of mind not easily to be dismayed, and his perseverance led to victory. He tried his own powers, and composed for himself; and in his first concerto, in E major, produced an effect from which his future fame may be dated. From this time, the style of Jarnowick was all the rage at Paris, and continued so for above ten years, when the celebrated Lamotte, a German violinist, rose into favour, and divided with him the applause of the public. The characteristic excellencies of Jarnowick's performance were correctness, purity of tone, and elegance; but he was deficient in vigour of tone and sensibility of soul; his *staccato* had but little brilliancy, and, above all, his embellishments wanted the skill and finish of a first-rate player. These were precisely the qualities for which Lamotte was distinguished, and Jarnowick was, therefore, obliged to be content to share his laurels with his rival. Being desirous of putting his opponent's skill to the test, he proposed to execute with him a symphony of his own choosing. "I do not see anything in your proposal," said the German violinist, "by which a virtuoso can exhibit his skill. Give me leave to propose another plan. Do you bring one of your concertos and I will bring one of mine; and let each of us execute the other's concerto at first sight." Jarnowick's tone of defiance was humbled; he declined accepting the proposal.

An unfortunate intrigue with a lady of royal birth having obliged Jarnowick to quit France à la *sourdisine*, in the year 1780, his situation was filled by the incomparable Viotti, whom the author of *Les Jardins*, Delille, used to call the "Pindar of the Violin."

In 1782 we find Jarnowick in Prussia, filling the situation of first violin in the royal chapel at Potsdam. When Pugnani and Viotti quitted St. Petersburg, where they had been loaded with favours by Catherine the Second, they paid a visit to Berlin, at the time that our violinist was in possession of the public favour. These three celebrated artists met at a concert given by the Prince-Royal of Prussia. Viotti executed a concerto which he had just finished. The presence of his two rivals appears to have inspired him, for on this occasion he soared even beyond himself. The jealousy of the impetuous Jarnowick was awakened, but he endeavoured to suppress it, and approaching his rival, loaded him with praises so exaggerated, as to betray the ironical spirit in which they were uttered. His turn came to play; for once in his life he was disconcerted, and his nerves giving way, he stopped short in one of the most familiar of his *rondeaux*. Now was the moment for Viotti to be revenged; he approached the

confused musician, and, in the presence of the whole assembly, assured him of the profound admiration he entertained of his talents.

In 1792 Jarnowick repaired to London, where he played at all the great concerts till the year 1796, when the well-known dispute took place between him and J. B. Cramer, which terminated in the loss of Jarnowick's popularity in this country. During his residence in our capital, it was again his destiny to come in contact with Viotti, whose fame having now arrived at its zenith, could not be viewed by his jealous antagonist without the betrayal of the most unequivocal signs of mortification. They met one evening at an amateur's, where there was a large party. "I have long wished for an opportunity of meeting you," said Jarnowick abruptly; "let us send for our violins and see who is to be the Cæsar or the Pompey of our day." The challenge was good-naturedly accepted by Viotti; in consequence of which Jarnowick was unanimously declared the Pompey of this new Pharsalia. But on this occasion he did not lose courage, and shaking his rival by the hand, exclaimed, "Well, my dear Viotti, after all, it must be confessed that you and I are the only two violin-players."

After leaving London, Jarnowick proceeded to Hamburg, where he resided several years, admired, if not esteemed, by all who knew him. By a singular concurrence of circumstances, Jarnowick was destined to encounter Viotti wherever he went. He accordingly again met him at Hamburg, whither the latter had fled to escape his creditors, having failed by embarking in a speculation with an English wine-merchant. His spirits had received so violent a shock, that he could never be prevailed upon to play in public, but he composed two violin concertos, which he published with a dedicatory epistle, wherein the following sentence appears:—"This work is the fruit of the leisure which misfortune has procured me; some parts of the following pieces were dictated by anguish, others by hope." Jarnowick lived on good terms with Viotti during his residence there. He enjoyed considerable patronage, and published a collection of quatuors. But the natural restlessness of his disposition induced him to return to Berlin, which, after a short residence, he again quitted for St. Petersburg. In this city he was seized with a fit of apoplexy while playing at his favourite game (billiards), and died in the year 1804.

Of this composer's works, seven symphonies and nine concertos for the violin have been published at Paris, besides the collection of quatuors above-mentioned. The most known of his concertos is that in E, of which we have had occasion to speak. It was introduced in the first act of the ballet of *Télémaque*, and admirably executed by Guenin, first violin of the French Opera, to a *pas de deux* danced by Vestris and Mme. Gardel.

M. Ginguené, in his excellent article on the "Concerto," has traced the history of this musical composition from its origin to the epoch of Viotti. We shall cite that part only which regards Lolli, Jarnowick, and Viotti.

"Lolli, who had his reasons for not being fond of the adagio, abridged it so much in his concertos, and threw into it so little melody and expression, that the hearers rarely felt tempted to complain of its shortness, and by degrees were accustomed to look upon it in no other light than as a kind of repose or transition from one allegro to another.

"Jarnowick, whose easy, spirited, and pleasing style of performance, was for several years the delight of the Parisian concerts, felt the same indifference for the adagio as Lolli, and for precisely the same reasons. He even carried his spirit of independence so far, as to omit it altogether. It seemed to be his aim to render the style of the concerto less noble and magnificent, but more flowing and graceful—in a word, to bring it more to the level of the capacity of the generality of hearers. This it was that led him into open hostility with the extraordinary man, who was born to carry the adagio to the utmost degree of perfection of which it was susceptible. To Jarnowick, however, we owe the introduction of the rondo in the last movement of the concerto.

"In the midst of this rage for music adapted to the capacity of all the world, Viotti came to delight the French public with a new style of playing, and concertos of quite another character. As a pupil of the celebrated Pugnani, who had so faithfully imbibed the great principles of the school of Tartini, his per-

formance and his compositions appeared equally extraordinary. Independently of his concertos, which displayed such fertility of imagination, and glowed with such youthful fire, all the world was enchanted with his divine adagios, which their author executed with a perfection that restored to the concerto all the dignity of which it had been unjustly deprived. Even in the rondos that he composed to please the public, who had become habituated to compositions of this kind, he did not depart from his characteristic style, and knew how to impart, even to this lighter kind of composition, a degree of nobleness and elevation."

SPOHR'S ADDRESS TO THE MUSICIANS OF GERMANY.

[The following address was published twenty years ago, immediately before the production of the author's opera of *Jessonda*, which he adverts to in a note. It is remarkable to observe the analogy between the state of music in Germany in 1820, and in England in 1840; and it is deplorable to notice the continuance, nay, the exaggeration in the present day of the musical abuses which this great composer at that time so justly vituperated. Now that the German opera may be said to have taken a stand in this country, the opinions on the subject of Spohr, the greatest living ornament of that classic school, cannot fail to be highly interesting to the musical *dilettante*, and we hope this translation will be gratifying to our readers.—Ed. M. W.]

At length the long expected moment seems arrived, when the German public, cloyed with the insipid sweetness of modern Italian music, longs for that which is of real and intrinsic value. All the operas that Rossini has lately brought out, have more or less displeased, and managers already find the necessity of looking out for something further. Even in Italy, where the public must have been satiated with his music to excess,—even there the credit of this, till lately universally idolised composer has sunk deeply. Vienna alone, the city in which true German art originated, still forms an exception. There the public, cheated of their better judgment by the Italian *virtuosi*, are still charmed by the syren spell. Yet, if the downfall of this music is deferred in this quarter, it is only to precipitate it the lower when it does take place, particularly if the director of the Italian opera there, has no new singers in store to keep alive the zest for this novelty; for the old ones will, from their hackneyed and eternal repetition of the same insipidities, soon weary the patience of the fickle amateurs of Vienna. This was the case with the former idolized David, who, on his return among them, was not received with half the former enthusiasm.

The important epoch seems now arrived at which German art will resume its former dignified attitude on the stage; and the object of these remarks is to invoke the German composers to use every becoming exertion to regain the former footing which they held in the opera, and to remove from thence everything that is foreign, provided it be not found to possess intrinsic value. The former and dangerous predominance of the French school has now ceased, since the more eminent among them are either no more, or have ceased altogether to write for the stage; and those that still remain, being of second rate abilities only, give no cause for alarm. This call is principally addressed to those composers of distinction and general estimation, who, from having been discouraged by a few unsuccessful trials, seem to have entirely given up theatrical composition, and devoted themselves exclusively to church and chamber music, in which they feel no apprehensions as to their success. This repugnance on their part I can easily account for from my own feelings and experience; therefore, for the sake of the rising artist, I shall not suffer the cause that gave birth to such a feeling to pass unnoticed.

It is very discouraging, for example, that the success of an opera should, in a great measure, depend upon accidental causes, over which the composer has no control; as, for instance, the distribution of the different characters, the external decorations, the proper rehearsal of the music, the preparation of the public for the reception of a new work, and more than all, the art of inspiring the singers with a proper interest in the characters they have to personate, and in the music

which they have to perform. It is still farther discouraging to a composer to see the merit or demerit of his works decided, not by those that are scientific judges, but by the casual frequenters of the theatre, and consequently by those who are not in the slightest degree qualified to pass a sound and critical opinion.* Lastly, it can afford but little encouragement to the composer who has to live by the benefit of his labours, when, as is the case at present, less is to be gained by the composition of an opera, than by the making-up (for I will not dignify it by the name of composing) of bagatelles for the flute, guitar, &c., or of the arrangement of foreign productions, which exertions are well rewarded by publishers, while the benefit to be derived from an opera, even if it should generally please, remains very uncertain. One of the causes is, that scarcely has an opera appeared, when the traffickers in petty larceny fall foul of the score, which no precautions on the part of the author, or any protests in the public journals can prevent. Thus they steal all the choicer parts of the composition, and defraud the author of what he has so dearly earned by the laborious efforts of his genius.†

In order to remedy these evils, and to give general encouragement to German composers to write for the stage, the directors of theatres must do their part, and give their particular attention to these two important points: 1st. To purchase works only of the composer himself, as the natural and legal possessor of the right of his own productions. 2nd. To remunerate his talent justly and properly; this latter stipulation will doubtless appear quite extraordinary to the managers of theatres, as heretofore the whole requisites of an Italian or French opera were to be obtained at merely the price of the copyist's labour; and even when, on one occasion, a stipulated sum was paid for a German opera, it was so inconsiderable, as probably to form one of the meanest expenses attached to bringing it forward.

The consideration for a great opera should be proportionate to the labour, time, and powers of mind requisite for its composition; and should at least be in a two, if not in a three-fold proportion, to what is paid for original MSS. of tragedies, comedies, &c., particularly when we take into consideration the additional advantage that the author of a play has over the composer of an opera, in his privilege to publish his own work. How far this has been hitherto attended to, the German composers know, alas! but too well.

‡ But now let us, on the other hand, consider what motives there are to encourage German artists themselves to apply to the task of dramatic composition. Neither the church nor the chamber can afford the composer such a mass of effective means as the theatre. In proof of the truth of this remark, it may be mentioned that many theatrical composers, whose talents were not equal to produce anything of sufficient value for the church or the concert-room, have been able, by an effectual application of these means, even without the aid of any strength of invention, to produce very considerable effects. The charm of scenic representation, the combined effect of almost all the arts, everything is in his favour, and serves as a motive for encouragement. If they be possessed of real talent, an opportunity here presents itself for portraying all the passions of the human heart, which could not be found elsewhere; and what glory, what applause, if they have been successful with one opera! Let them furnish the church and the chamber with productions of the most excellent kind, still they will be known only to a small portion of the public; but if they obtain success in the theatre, their name will be on every tongue. Therefore, let the German composers exert their energies: let them be active; for the moment seems arrived when such efforts will be crowned with success! Before concluding, let me be permitted to offer a few observations for the benefit of the young and rising composer.

* I cannot let this occasion pass without noticing the general complaint, that the more cultivated part of the audience seem daily more and more to disdain giving any audible signs of their approbation or disapprobation; whereby encouragement is given to the crowd to occupy the field of criticism, and reject all that does not accord with their idiosyncrasies of excellence.

† The unblushing impudence of these gentlemen goes so far, that one of them lately sent a list of the scores he had on sale, among which, besides a multitude of others, which are known to be surreptitiously obtained,—for example, the *Cantemire* of Tesen, and the *Libussa* of Kreutzer,—there were two of my own operas, *Faust* and *Zemira und Azor*, which had been plundered in the same manner.

In Germany, as in France, the fate of the opera depends in a great measure upon the poetry; with this difference only, that the *parterre* of a French theatre shows an infinitely more refined taste in its judgment on the merits of a composition, and would not tolerate the absurdities with which our opera-books abound; while, on the contrary, in forming a just estimate of the value of the music, the French are infinitely behind the Germans, since even in the taste of the most refined among the French, Gretry and Dallayrac are allowed to rank so much higher than Cherubini and Mehul. Our first object, therefore, must be to select a subject that shall have sufficient interest to attract the multitude, otherwise our opera will have no chance of standing its ground long. If it attract only the small number of the elect,—the cultivated sons of taste,—the manager's pocket will soon be left empty, and the opera will very shortly be quietly laid on the shelf. But if we have been compelled to sacrifice the subject to the taste of the multitude, still we ought to be independent in the choice of our style, and clothe it in such music as is solid and expressive; this will at once be tolerated by the crowd, and indemnify the chosen few for the loss they sustained in the choice of the subject. If we have the power to invent national melodies, we may, by a due admixture of these, please the fancy of the multitude, and have the satisfaction of hearing them chanted at fairs, and ground on barrel organs; but the dignity of music will necessarily suffer by it, for valuable as a national song is as such, still it is not fit for the more ennobled music of our theatres, from which the music of an alehouse ought as scrupulously to be excluded as its jest and vulgarity.* The opera-book must either be enlivened with broad humour, or strongly seasoned with witcheries and incantations; it must at the same time afford scope for splendid decorations, marches, and processions, to gratify the eye. Now, as together with external pageantry, a reasonable action may be blended; hence the problem of writing a lyric drama, which shall at once please the mind endowed with taste, and that which is uncultivated, is easily solved, as some few existing instances prove. If we have been happy enough to obtain such a subject, we should no longer be merely solicitous to please, we should no longer speculate on mere theatrical effects, as several of the modern composers do; but we ought to follow the bent of our feelings, and compose music of a true dramatic character adapted in every respect to the subject, both in tone, style, and character; nor ought we at the same time, on such occasions as are suitable, to neglect the employment of those means with which the modern orchestra is provided, and to which the public is now but too much familiarized. That music which is not enforced by the drum and the trombone, must possess great original power in itself to allow this strong exterior incentive to be dispensed with, and yet to give general satisfaction.

We have abundant proofs that not only a poem full of situations and effects, and adapted to the taste of the multitude, is capable of being clothed with good music, but that a subject which is altogether insipid, cannot possibly maintain its place on the stage. Now, the modern Italian opera proves quite the contrary, and teaches us that such music as is adapted to the conceptions of the multitude, can make even a perfectly insipid subject (such as most of the modern Italian are) supportable. In such manner there are no laurels to be gathered by us; for, in the first place we want the gift to invent those sweeter melodies, and to practise those artful refinements of the voice which constitute the charm of Italian music; and in the next place because the whole species has already outlived itself, and is near the point of dissolution. Let us, therefore, adhere to our old style. Another question is, whether we could not succeed in giving the German opera greater variety, by changing the dialogues into recitatives. If the critic reject the opera as a product of art, and call it monstrous, it is the sudden transition from speech to song that justifies him in so terming it. In truth, it is only the force of habit that renders it supportable. Yet I am far from wish-

* On the appearance of Weber's *Freyshutz*, it was remarked in some of the public journals, that there could not be a more unequivocal proof of the excellence of the opera, than that its melodies were in every mouth, and were heard in every public place, and that a composer could not enjoy a more perfect triumph than this. According to this theory, there never was a greater or more happy composer than Kauer and W. Müller, and never a worse and more unhappy one than Gluck! In the regeneration of the German opera, and for its credit it is fortunate that the *Freyshutz* has merited the great applause of the public, not merely by those melodies that have become so popular among the lower classes, but also by beauties of a higher kind.

ing that dialogues upon the common occurrences of life, of which our operas contain such continual examples, should be set to music; for the same might with equal consistency be done with the paragraph of a common newspaper. No; an opera in which all is to be sung, must, in the first place, have a poetical action from the beginning to the end; secondly, it should be so simple, that a spectator, without knowing the subject, should be able to guess at the tenor of the story; thirdly, it should be limited to a small number of characters, not exceeding five or six at the utmost. The second of the conditions is necessary, because the greater part of our singers pronounce the words in an unintelligible manner; and the latter, because fewer still are qualified to sing the recitative, and do justice to the peculiar declamation which it requires.*

If a lyric drama have not these necessary requisites, the form of the dialogue ought in preference to be adhered to. In operas without dialogue care must be taken that the recitatives, as well as the concerted pieces, should not be too long and that the acts, for the greater relief of the singers, as well as of the hearers, should not be too much protracted. For this purpose it appears to me advisable, that the operas usually compressed into two acts, should be divided into three.

The young artist who wishes to try his powers in an opera composed with recitatives, must, next to those acquirements that it necessarily pre-supposes, exercise himself with all possible diligence in this particular branch of his art. Though at first sight, nothing appears more easy than the composition of the recitative, yet to do justice to it will be found no common task. In this also, we are surpassed by the earlier masters, who have exhausted all the materials for the recitative, and left us nothing but the field of imitation.

If these suggestions should have the happy effect of stimulating one man of genius to the composition of an opera, which he would not have attempted without them; and if these hints should prove useful but to one individual among those youthful students, who are exercising themselves in the study of music, then the author will not think that he has expressed his thoughts in vain.

CORRESPONDENCE.

SOCIETY OF BRITISH MUSICIANS.

To the Editor of the Musical World.

SIR,—In a recent number of your valuable periodical you have fallen into an error, in stating that the half-yearly general meeting of this Society would be held at the rooms of Messrs. ERAT. The fact is, the meeting took place on the day appointed, at the rooms of Messrs. ERAT, Harp Makers, 23, Berners-street, who granted the use of their rooms, not only upon this occasion, but most kindly have, from the first formation of the Society, allowed the meetings of the committee to be held there. They have also appropriated an apartment for the purposes of the valuable library of the Society, and have at all times granted the free use of their house for any business the committee wished transacted there. In addition, Mr. James Erat gratuitously fills the office of Treasurer; and the Messrs. Erat have, by every means in their power, forwarded the best interests of the Society.

I am, Sir, your obedient servant,

December 19th, 1840.

G. J. BAKER, Secretary.

[We gladly give insertion to the above as a testimony to the public spirit of the Messrs. Erat; but we beg to remind the secretary that the meeting *did not* take place on Friday, the 11th inst., for the reason we stated last week, namely, that the number of members who did assemble was not sufficient to form a general meeting. The liberality of Messrs. Erat will avail little to British music, if the lethargy of British musicians render them too careless to accept it; of a truth, this Society seem to be singing their cause to sleep with the lullaby of their want of patronage.—ED.]

* The opera of *Je sonda*, which I lately composed, possesses, at least I so flatter myself, all these requisites. In its representation, I shall shortly be able to obtain a convincing proof, whether the theory I have laid down above will hold good in practice, and if, through an imposing display of pageantry (consisting of groups of dancing Bayaderes, warlike dances, processions of priests, a religious sacrifice, &c.), the multitude will find attraction, at the same time that the more cultivated will be pleased by the music and by the action itself.

COUNT OGINSKY.

To the Editor of the Musical World.

SIR,—In looking over a volume of the *Harmonicon* lately, I met with one of Count Oginsky's Polonaises, to which the following anecdote is prefixed:—"The Polish Count Oginsky was strongly attached to a lady who preferred his rival. Resolved not to survive his disappointment, he asked, as a last and only favour, that he might be permitted to dance with her the first Polonaise at the nuptial ball. For this purpose, he prepared the following expressive air; during the performance of which he ill dissembled the agony of his mind; and when it was concluded, rushed from the presence of her who alone could render life valuable to him, and shot himself."

Unfortunately for the authenticity of this romantic story, the Count Oginsky is living at this moment; and I was informed by a lady of Polish extraction, that the anecdote itself is pure invention. I therefore deem it mere justice to the Count, to set the musical public right in this respect, especially as I find the above fiction reprinted in one of the numbers of a musical work now in course of publication.

The following brief notice of the present Count, and of his uncle, Michael Kasimir Oginsky, may be acceptable to your readers; I have translated it from a German work of high authority:—

"Michael Kasimir Oginsky, general-in-chief of Lithuania, was born in 1731, of one of the most ancient and illustrious families of the Polish race. With a striking and manly exterior, he possessed the most amiable of dispositions, and the most brilliant talents. A zealous protector of the arts, he was himself master of several instruments, and was equally skilled in designing and painting. The invention of pedals for the harp has been ascribed to him. His castle at Slonim was the point of union of renowned artists, and of all who were distinguished either by rank or genius. In 1771 his love of country called him away from the pursuit of the richest and most refined enjoyments of life, to the field of battle. At the head of the confederation of Lithuania, he fought against the Russian army, which had invaded Poland. Confiscation of his property was the consequence. He left his native land, and did not return till 1776. At his own expense he caused a canal to be made, which bears his name; the object of which was to unite two rivers, and thus to open a communication between the Baltic and the Black Sea. Having expended two-thirds of his enormous fortune, he retired from affairs, and died at Warsaw, in 1803.

"Michael Kleophas Oginsky, nephew of the above, and high treasurer of Lithuania, was born in 1765. At the age of 19 he entered into the service of the state, was sent as a deputy to the diet, then extraordinary ambassador to Holland, and in 1793 was made minister of finance. When Kosciusko, in 1794, raised the banner of a general insurrection, Oginsky surrendered his portfolio, and took the command of a regiment which he had raised at his own cost. After many brilliant proofs of courage and perseverance, the unfortunate termination of a battle compelled him to seek safety by flight, and his property became the booty of the Russian general. He was named by the Polish patriots their agent in Paris and Constantinople, and used every exertion to effect the restoration of his country, but in vain. When all hope of this had vanished, he requested permission from the Emperor Alexander to be allowed to return to his estate at Xalesia, near Wilna (then become a province of Russia), which was accorded to him in 1802. Here he resided several years devoted to the sciences, to music, to gardening, and to the composition of his memoirs. After the peace of Tilsit, he betook himself with his family to France and Italy. In 1810, having been nominated as senator and privy-councillor, he returned to Russia, and remained there till 1815, when he again visited Italy. There, during a period of happy leisure, he increased the number of his musical compositions, among which his Polonaises are celebrated. His '*Memoires sur la Pologne et les Polonais depuis 1788-1815*,' published in two volumes, at Paris, in 1826, contain very interesting details, especially of the period from 1794 to 1798."

I wish I were enabled to add anything to the preceding sketches of the career of two such accomplished men. Their history furnishes a proof, if any were needed, that the cultivation of music is by no means incompatible with the pursuits of the scholar, the statesman, the soldier, and the man of business; and I ardently hope that it may, ere long, form an indispensable portion of every liberal education.

London, December 18, 1840.

R. A. R.

REVIEW.

The Jew at Antioch; recitative and air, composed by Mary de Humboldt.

There are decided evidences of talent in this song, albeit labouring much against want of method and constructiveness. For example, the putting-

together of the harmonies in the recitative, is very creditable to the composer's schooling; this, it is true, would be a mere matter-of-course in the hands of an artist, but failure in such matters is so nearly invariable with lady-writers that we think the reverse worthy of special mention in this instance. Two portions of the song, also, are remarkably pleasing in their melody and expression—the first common-time movement, and that in 3-8 time—and both of these are extremely well accompanied. The principal defect of the composition is want of plan and continuity. It is cut up into too many pieces—several ideas are started, but none carried out;—there are no less than five movements, and all unimportant as to their treatment; the last, especially, is without a vestige of a subject, has an incoherence of style—something betwixt recitative and air, and dwells at far too great length on keys foreign to the concluding tonic. Another defect is that—leaving the recitative out of the question—the song begins in F major and ends in G major, and thus, the balance of key throughout being greatly in favour of the latter, the whole has the effect of commencing elsewhere than at the beginning.

With a little more attention to the shape and proportions of her works, we doubt not that Miss de Humboldt will attain a distinguished position among female composers.

Quatre Bagatelles à la Valse, pour le pianoforte, par J. W. Davison.

These are very elegant specimens of Mr. Davison's talent for composition; trifles they certainly are, as to their length and character, but they are trifles of an experienced and tasteful musician. The themes are always melodious and judiciously and amusingly treated, in the place of Strauss's eternal see-saw betwixt tonic and dominant we find an abundance of good, and often elaborate, modulation, and in the working of the second parts there are frequent touches of power which, but that the true musician's feeling always *will* and ought to show itself in trifles, we should say would do honour to a better cause. We find much to admire in every page of this little work: but as we may be expected to particularise some object of our liking, we confess a preference for the trio of No. 1 for its vigour—the whole of No. 3, for its sprightly elegance, the 6-4 introduction of the subject in its second part, and the dashing treatment of the second part of its trio—and the waltz of No. 4 (the opening of which is a kind of minor version of the theme of No. 1), for the quaintness of its modulations and the excellent treatment of its second part.

They may all be rendered effective without difficulty, and we recommend them with pleasure to the good graces of pianoforte-players.

That lovely smile. We shall meet once more; ballads composed by John Calvert.

We can honestly say of both these compositions, that they are pleasing in melody, and more tasteful in accompaniment than the mass of music of similar pretensions.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—(*From our own Correspondent.*)—Napoleon's funeral, which formed, perhaps, the most important and interesting spectacle ever witnessed, even in Paris, the show-box of Europe, was solemnized on the 15th inst., with entire satisfaction to all persons, parties, and factions, of the divided and subdivided population, who deserted their domiciles from sunrise to sunset of one of the coldest days ever experienced in the French metropolis, and massed the entire road through which the pageant had to stem its way, to the number of at least seven hundred thousand souls. It had been announced that Cherubini was to furnish a new service for the interment of his former patron, and musical curiosity was awakened by the hope of enjoying a production, to which it was naturally expected the veteran composer would lend all his great talent inspired by grateful recollections of past times and deeds which have never ceased to be cherished by him. I know not the why nor the wherefore, but the sublime *Requiem*

of Mozart was performed on the occasion, and executed in a style so unequivocally excellent as to satisfy the most fastidious musical critics; yet the Parisian *monde*, ever voluble in their little patriotism, are somewhat disposed to cavil at the substitution; and it must be owned that the characteristics of the *Requiem* are of too profound and touching a nature for the conclusion of a solemnity which, throughout its progress, and through all France, assumed the character of a great national triumph rather than a funeral ceremony. The circumstance of the rites having been previously performed, and the lapse of years since the decease of Napoleon, naturally took from the proceedings that religious awe and moral conviction usual at the obsequies of the great thus "vanquished by the universal leveller."—Mozart himself, had he been alive, would assuredly have considered his immortal work inappropriate; and I think it is to be regretted that so grand an occasion should not have thrown open competition, not only to the limits of French talent, but to the genius of Europe—for genius has a native home wherever it journeys—it is to be regretted that the present age should not have furnished throughout, this tribute to the past, and celebrated by a musical ovation the final honours paid to one whose whole life was an epic poem—whose history affords but one event of touching interest—his death.

Hotel de Nantz, 16th Dec. 1840.

METROPOLITAN.

CONCERTS OF THE EASTERN INSTITUTION.—The first of a series of six concerts took place on Thursday, the 17th instant, at the commodious rooms in the Commercial Road—an excellent band was led by Mr. Eliason, and conducted by Mr. T. Cooke. Madame Dulcken and Herr Koenig played solos on their respective instruments, and Mesdames Caradori Allen, Romer, M. and R. Williams, Messrs. J. Bennett, and Stretton, executed a variety of vocal pieces with their accustomed talent and success—the overtures to *Zauberflöte*, *Der Freischütz*, *Guillaume Tell*, and *Zanetta* were performed with great spirit and effect, and the evening's entertainment gave the utmost satisfaction to a numerous auditory.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

CHELTEMHAM.—Signor Castro gave a concert on the 16th inst., in the large room of the Literary Institution. The Signor himself executed several pieces on the guitar in a style of excellence such as we never before heard on that instrument. His performance and singing of the Spanish War Song, was of its kind quite a masterpiece. Miss Davis, a young lady from Worcester, made a very successful *debut* on this occasion: her voice is a most agreeable one, as was fully evinced in Crouch's song, "Kathleen Mavourneen," in which she was very deservedly encored—as also in Pio Cianchettini's "Benedictus." Mr. Sapio delighted the audience with several choice and favourite songs, in all of which he proved himself as excellent as ever. Mr. Uglov was very well received in one of De Beriot's Fantasias for the Violin, of which instrument he is in truth quite a master. Pio Cianchettini conducted in his usual brilliant and effective manner.—The concert was well attended.

DUBLIN.—Liszt has met with a most flattering reception here. He performed Weber's *Concert-Stubk*, and the overture to *Guillaume Tell*, which was encored, at the centenary concert of the Anacreontic Society, on Friday last, which took place in the Great Rotunda, in presence of the Lord Lieutenant and a numerous audience. The Duke of Leinster, president of the Society, took the principal double-bass part in the orchestra, which consisted of about 70 performers, led by Messrs. Rudersdorff and Barton. Mr. John Parry made a decided hit. His "Buffo Trio Italiano" was rapturously encored; as was "Wanted a Governess." Richardson's performance on the flute elicited the plaudits of the whole assembly. Miss Steele, Miss Bassano, and Mr. Knight sang several compositions with great success. A concertante duet, violin and violoncello, was extremely well played by Rudersdorff and Pigott; and the band, conducted by Mr. Wilkinson, performed several overtures with great spirit.

* OXFORD.—Mr. Sharp had a very full attendance at his concert at the Star Assembly-Room, in this city, last week. The programme consisted of a selection from Handel, Haydn, Corelli, Calceot, Rossini, Spohr, Bellini, and Bishop. The band, led in the first part by Mr. Sharp, the second by Mr. Marshall, performed the instrumental pieces with great correctness and effect, more especially the finale of Part I., viz. Rossini's splendid overture to *Semiramide*. The Misses Flower acquitted themselves so as still further to establish themselves as especial favourites of an Oxford audience. Miss Flower, in the song of "The Mocking Bird," and Haydn's sweet canzonet, "My mother bids me bind my hair," gained great applause. The rich, full tone of Miss Sara's voice is fast improving, and bids fair to be, with strict cultivation, one of the finest voices of the day. Mr. Stretton well deserves the reputation which he has earned for himself. He was encored in Balfe's serenade of "Catherine Gray;" but it was in Calceot's splendid cantata of "The Last Man" the full extent of the powers of his voice told with full effect. The duets and glees were all prettily and pleasingly sung, particularly "I know a bank," which has been almost nightly encored at Covent-garden, in Shakspeare's play of the *Midsummer Night's Dream*: it was unanimously encored. Mr. E. Marshall gained great applause in his "Pot Pourri" on the flute, and is very much improved in his performance on that instrument. Altogether, the concert was a great musical treat.

MISCELLANEOUS.

ROYAL ACADEMY OF MUSIC.—The King's Scholarship examination took place on Friday last, when there were eight male and thirteen female candidates, from whom one of each were to be elected. We understand the form of election is as follows: a board of professors, namely the following seven gentlemen, M. Cipriani Potter, chairman, Messrs. Sterndale Bennett, H. R. Bishop, James Elliott, Goss, Lucas, and Sir G. Smart, have to examine the several competitors, and then, without consultation among themselves, each writes his opinion as to whom he considers the most talented: these several reports are sent sealed to Lord Burghersh, who announces the result, which depends on the majority of favourable opinions. On this occasion, by a strange coincidence, two young ladies, Miss Emma Bendixen and Miss Matilda Mason, as also two young gentlemen, Mr. Cronin and Mr. Wilkinson, have equal votes: therefore another meeting of the board to choose one of each took place yesterday, when another parcel of sealed letters were dispatched to the right honourable president, and the unfortunate candidates have their anxious suspense protracted until the return of post from his lordship's seat in Northamptonshire; till when the final decision cannot be made known. We understand that a very great deal of talent was displayed throughout the whole examination of Friday, but more especially among the female candidates, the two young ladies in particular who have obtained so eminent preferment—each, besides playing a fugue of Bach from memory, produced several original compositions of the most important pretensions, such as choruses, songs, and, in the case of Miss E. Bendixen, a piano-forte sonata, with which the board were highly delighted. It is much to be regretted that Lord Burghersh, finding it convenient or necessary to be out of town at this critical period, does not depute some other member of the right honourable committee to open the seven seals, rather than prolong the anxiety of the competitors until several communications can be interchanged at so great a distance. We shall next week announce the result of the second election, and meantime offer our most earnest condolence to the lady and gentleman, whichever they may be, who have so honourably distinguished themselves and are yet to be disappointed.

ENGLISH OPERA-HOUSE.—The routed battalion of "sixty first-rate instrumental performers" has been rallied by their redoubtable chiefs, Messrs. Laurent and Negri, and will re-muster, on Saturday next, in the old quarters at the Lyceum, for the laudable purpose of participating the Christmas-boxes of the holiday folks, and sharing the triumphs of Harlequin, misletoe gambols, and cold plum-pudding. The veteran corps, thinned by "the fortunes (or misfortunes) of war," to an efficient fifty, and led by Mr. Paley, are to be flanked by the thundering artillery of "twenty-four (not pounders, but) choristers from the Italian Opera-house;" and the enlistment of Messrs. Frazer, A. Giubilei, and Galli; Mesdames Nunn,

Pilati, Santa, &c., who are expected to perform the duty of *Great Guns* to the brigade, in its attack upon "the ears of the groundlings;" present altogether a formidable aspect for future operations. For ourselves, we fervently pray—short be the campaign, and large the booty.

OPERAS IN DUBLIN will be supported next week by Messrs. Wilson and Morley, and Miss Delcy; so that brother Patrick will possess that which poor Johnny Bull is unable to attain—a theatre for music, and an efficient opera company.

MR. JAMES BLAND has been for several weeks unable to pursue his vocation at Covent-garden Theatre, in consequence of the overturning of his gig by an omnibus, which severely wounded his hand, and inflicted many internal bruises. We are happy to say he is progressing favourably, and may shortly be expected to resume his professional duties.

MORE OPERA SCHEMES.—Mr. Balfe, whether because he meets with too much success, or too little, in his Parisian speculations, seems to think it still necessary to "keep the pot a boiling" of his reputation here; to which end, he continues very industriously to spread reports, and to circulate *on dits* of his managerial intentions; to none of which shall we be at all disposed to give the least credence, until they shall assume a more tangible form than newspaper paragraphs and green-room chit-chat. That our readers, however, may not be behind the rest of the world in the important knowledge of what this ingenious artist might, could, would, or should be doing, if there were nothing to prevent the fulfilment of his speculative imaginings, we beg to enlighten them on the subject of two schemes that are the present bubbles, as easy to blow, as easy to evaporate. Mr. Balfe has, in conjunction with Mr. Eliason, proposed terms to certain parties to perform in English operas on alternate nights with the German company, at Drury-Lane; but the latter gentleman declares this proposition to be entirely abandoned. Mr. Balfe now announces his intention to open the Lyceum with an English Opera Buffa; but, coincident with this announcement, Messrs. Laurent and Negri's *Soirées Musicales* come forth to contradict it. Mr. Balfe would do better for himself and for his art were he more active and less annunciative.

THE MESSRS. BARNETT have entirely relinquished their intention of recommencing their operatic labours at another establishment; the heavy loss they have sustained by the unfortunate opera forced upon them for the opening of their late enterprise, and the extreme difficulty in procuring efficient female vocalists, induce them to abandon their plan altogether. We sincerely regret both for themselves and for the musical public, that equal caution was not exercised in the first instance, by which the sacrifice of their property and time might have been spared, as well as the injury which every defeat inflicts upon a struggling cause.

THE STRAND THEATRE, which has been, for some time, advertised for sale, by order of the Sheriff of Middlesex, on account of Mr. Fisher, and not for the creditors of Mr. Hammond's estate as had been expected, was knocked down on Tuesday to a single bidding of five hundred pounds. Nothing could more forcibly prove the depression of theatrical affairs in the metropolis than the fact, that this well-situated and snug establishment, which, a very few years since, cost three thousand pounds for its conversion from the building of the old Panorama, and which has been since enhanced in value, by the gift of the Lord Chamberlain's license, should now be a drug in the market. We have been since informed that the theatre was bought in.

THE ANCIENT CONCERTS are to begin on Wednesday, March 17th. We hear the system of having various conductors, which was tried last year, will be continued this season. We presume her Majesty will be as punctual as heretofore in her attendance at the rehearsals, and as careful to disarrange the programmes, in order to give precedence to the foreign singers.—N.B. May we be allowed to suggest the appointment, in the royal household, of an Italian professor, to insure a correct production of the voice in the crying of the infant princess?

THE GLEE CLUB had a very great meeting on Saturday, John Capel, Esq., in the chair—several excellent glees were sung by a numerous corps of vocalists.

THE MADRIGAL SOCIETY will give their anniversary dinner on Thursday, 21st January, in the Freemason's Hall; Sir John Rogers, the president, will take the chair.

A CORRESPONDENT informs us that the overture to *Guy Mannering* was inserted in the programme of the concerts at the Princess's Theatre, at the especial request of a lady of title, who wished to hear it performed. This is a specimen of the taste of English nobles.

A NEW THEATRE ROYAL is about to be established in Glasgow, a patent having been granted by her Majesty to five gentlemen, who enter upon the, now-a-days, dangerous speculation with considerable spirit.

STUDY OF SINGING.—It may be observed that vocal tuition is too much confined to singing only—a mere singer will never be a fine singer. It is necessary to be generally acquainted with the art, to have studied the music of the great masters in every style, and to possess that knowledge of the principles of composition which is requisite in order to comprehend the design and structure of their works. Different persons have preferred different styles, according to their diversities of taste and disposition; but the preference of any particular style should result, not, as is too often the case, from ignorance of any other, but from an intimate knowledge of them all.—*Balfe's Italian School of Singing.*

REMUNERATION OF DRAMATIC COMPOSERS.—Charles Dibdin thus writes of his operetta of *The Padlock*. "The success of this piece is pretty well known all over the kingdom; it may not, however, be amiss to mention, that no conception can be formed of the sale of the music. What will be said when I assure the public, *The Padlock*, in about twelve years, nearly wore out three entire sets of plates! but how will their wonder be augmented when I declare, upon the faith of a man, that I never received in the whole, for composing that music, but forty-five pounds; though I dare say the sale of the music alone yielded nearly five hundred pounds."

DR. FRANKLIN'S INVENTION OF MUSICAL-GLASSES.—We are indebted to the great American philosopher for the invention of musical glasses. His instrument was a very different affair to the cumbrous collection of goblets occasionally practised upon in this country; it consisted of a series of saucers, tuned and fitted, one within the other, upon a spindle or axle set in rotary motion by a treddle similar to that of a turner's lathe. It will be readily perceived that this arrangement is by far more practical, the glasses making a self action while the fingers have only to produce vibration, and the edges or rims presenting themselves so closely to each other as to place the chord within the compass of a pianoforte-player's hand. It is not a little surprising that some of our ingenious musical mechanists have not turned this simple contrivance to account; and, by means of artificial vibratory pressure, constructed a keyed instrument which would at all times be acceptable and pleasing, and which might place some novel and striking effects in the power of the skilful composer. Dr. Franklin is known to have been a great watcher and worker by night, and the perfection of his musical discovery had been accomplished so silently and secretly, that his family were totally unaware of the matter. There was a motive in this; for on the completion of his task the doctor removed his instrument quietly into the chamber where Mrs. Franklin lay sleeping, and made the first essay of its powers in the performance of the Hundredth Psalm: the sleeper woke—raised herself from her pillow, and murmured with reverence and awe, "Heavenly angels, I am ready." The lady was but slowly convinced that the judgment hour was not at hand, and declared to her life's end that she could entertain no higher notion of celestial harmony than the sublime feelings inspired by the music of that night.

MUSIC AND MEDICINE.—It is not generally known that St. Bartholomew's Hospital, in Smithfield, owes its origin to a musical man, one of the chanters, or gleemen, of Henry the Seventh, who, on the dissolution of the monasteries in the subsequent reign, purchased the house, and threw it open to the sick and wounded entirely at his own expense. Physic was probably cheaper then than at present; but, however limited the institution might then have been, it was no less honourable to the founder, and is worthy of remembrance alike by those who appreciate the reduction of a fracture, or the resolution of a discord.

SOCIETY OF BRITISH MUSICIANS.—It is said that the committee contemplate giving a concert on a very grand scale on behalf of the society, at the Princess's Theatre, early in February, and that as soon as their plans are matured, they will submit them to a general meeting. On any terms, and almost at all hazards, we recommend that a concert should be given, for not only the abolition of the British Society, but, indeed, the utter extinction of British music, appear to us the promising consequences of another year of inaction on the part of this association.

TO CORRESPONDENTS.

"J. E." has our best thanks for his information respecting the Royal Academy Election. We rely upon him for next week.

The letter of "An Old Correspondent" has been mislaid; we will search for it, and take this opportunity again to thank the writer for his many favours.

"E. M." is informed that we cannot notice the ball at the Academy, our pages being devoted to music, not to dancing.

The notice of the Westminster Concert arrived too late for insertion in the present number.

LIST OF NEW PUBLICATIONS.

| PIANOFORTE. | | VOCAL. | |
|---|-----------|---|---------------|
| Liszt.—Le Bal de Berne; grande valse (duet) - - - - - | Wessel. | Childe.—Series of German Songs, for voice, piano, and cornet obligato, by Lachner, Kreutzer, Levy, Froch, and Wolfram | Wessel. |
| Diabelli.—Dich con te (duet) - - - - - | Chappell. | Glendon, R.—Brandy and salt; comic | T. E. Purday. |
| MISCELLANEOUS. | | Mounsey, Miss.—The nautilus cradle | Ditto. |
| Reissiger & Maurer.—Collection of Duets, piano and violin, no. 7, L'Elegant; brilliant variations - - - - - | Wessel. | Klitz, P.—Napoleon's grave | Z. T. Purday. |
| Beethoven.—Sonatas, piano and violin, no. 7, op. 23, in A minor - - - - - | Ditto. | Haydn.—The Creation; arranged by Dr. Carnaby and E. J. Nielson | Ditto. |
| Meluhau.—Les Murrures; no. 1, de la Nawa; no. 2, Elbe; no. 3, La Seine; no. 4, Neckar - - - - - | Ditto. | Westrop, E. J.—The Universal Psalmodist, part 3 | Ditto. |
| Four Notturmos for violoncello and piano - - - - - | Ditto. | Ditto, complete volume - - - - - | Ditto. |
| M'Farlane.—Amelie Waltzes by Lanner, piano and cornet a pistons - - - - - | Ditto. | Ditto, in 12 numbers - - - - - | Ditto. |
| | | Linley, G.—They are not all joy's roses | Chappell. |
| | | Lover, S.—O, give me at least thy sigh | Ditto. |
| | | Sweet harp of the days that are gone | Ditto. |

FIDELIO.—The whole of this Opera with BEETHOVEN'S music in One Volume (or separate) is always in print at WESSEL and Co.'s. This edition being the one performed with MALIBRAN and SCHRODER-DEVRIENT, is the only perfect one existing, and, as such, calculated for the English stage or private performance. Wessel and Co. beg also to state that their edition is "no arrangement," but as the great author himself composed it.

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HILL and CO., late MONZANI and HILL, beg to inform their Friends and the Public, that they have REMOVED their Flute and Clarinet Manufactory and Music Warehouse, from the Ground Floor to the First Floor of their Premises, where their business will be continued as usual.

28, Regent-street.

TO ORGANISTS.—On SALE, an INSTRUMENT for pedal practice, containing the notes in the seat. Also, on view for a short time an **ÆOLOPHON** of rich and powerful tone, just completed for a chapel in Jamaica. The visits of the Profession will be welcomed by J. F. MYERS, the Patentee, 83, Charlotte-street, Fitzroy-square.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panyer Alley, Paternoster Row.—G. BERGER, Hotwell Street, Strand, and the following Agents:—

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